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ABSTRACT

This document is one of five filmstrip users' guides that can be used to increase understanding of minority women in the United States by supplying basic information on their histories, current concerns, myths, and misleading stereotypes. The guide was designed to be used with a filmstrip entitled "Asian American Women" and to help teachers of secondary and postsecondary students to integrate ethnic group information into existing curricula. The focus of the guide and filmstrip is on the cultural traditions and values, stereotypes, and current concerns of Asian American women. A discussion guide presents four objectives, suggested questions and topics for discussion, and references to sources of additional information. Narration for the 70-frame filmstrip is provided. A teacher-developed 5-day lesson plan for seventh through ninth grade students is presented, using the five filmstrips in the series to explore the roles of minority group women in the United States. An essay is appended on the historical background, stereotypes and myths, economics, and present and future concerns of Asian American women. (FG)

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ED221507

AMERICA'S WOMEN OF COLOR:
INTEGRATING CULTURAL DIVERSITY INTO NON-SEX-BIASED CURRICULA

Filmstrip User's Guide
for
ASIAN AMERICAN WOMEN

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We would also like to express our appreciation to the staff of Associated Images, the media firm that produced the filmstrips and cassettes. Rod Eaton assisted us in script refinement, sound production, and music selection. Craig Theisen and his photographic talents provided the visuals for the filmstrips.

There were several other individuals who contributed to the development of the various filmstrips. The historical drawings in the filmstrip on Black women, "Not about to be Ignored," were done by Marie Caples. Ben Wong provided the drawings for the other four filmstrips. Their sensitivity to the portrayal of women of color is evident in their art, and we are glad to be able to share their talents with others.

Sharon Day Garcia, a counselor at Jules Fairbanks, an aftercare residence, worked closely with us on the development of the filmstrip on American Indian women. Rebecca Garay Heelan, English as a Second Language specialist with the Migrant Tutorial Program, St. Paul Public Schools, assisted in the creation of the filmstrip script on Hispanic women. She also recommended resources for obtaining visuals for the filmstrip. And Vivian Jenkins Nelsen collaborated with us on the development of the filmstrip on America's women of color.

There were numerous field tests of the five filmstrips. We would like to thank the many viewers who gave us feedback regarding each filmstrip's organization, relevance, and suitability. This information was used in revising the filmstrips and developing this user's guide.

Finally, grateful acknowledgement is extended to the following for permission to photograph and use material which appears in the filmstrip on Asian American women:

Frames 11, 13, 14, 15, 16, 17, 20, 22, 24, 26, 27, 28, 32:
Visual Communications/Asian American Studies Central, Inc.: Photographs from In Movement: A Pictorial History of Asian America by Visual Communications/Asian American Studies Central, Inc., title page, pp. 27 (Angel Island, ca. 1920), 28 (picture brides, San Francisco, CA, 1919), 29 (Angel Island, 1916), 34 (Filipino emigrants, 1934), 38 (Wasp Magazine, 1882), 47 (mining for gold, ca. 1850), 54 (Japanese women on Hawaiian plantations, 1890's?), 84 (Oakland, CA, ca. 1910), 110, 115 (classroom, Terminal Island, CA, 1930's). Also, picture of Japanese immigrant farmer at the Wakamatsu Tea and Silk Colony in 1869 and grocery store in Seattle, WA, ca. 1919.

Frames 18 and 19:

California Historical Society: Photographs from Executive Order 9066 by Maisie and Richard Conrat, pp. 35, 47. Copyright 1972 by California Historical Society.

Frame 21:

Aperture, Inc.: Photograph from The Face of China As Seen By Photographers and Travelers, 1860-1912 by L. Carrington Goodrich and Nigel Cameron, p. 47. Copyright 1978 by Aperture, Inc.

Frames 25 and 33:

Asian Writers Project: Photograph from family of Doris Tanaka as found in Sojourner III, 1973, and photograph from family of Leslie-Jo Morizono as found in Sojourner IV, 1974. Used with permission of Linda Wing and Asian Writers Project, Berkeley Unified School District, Berkeley, Calif.

Frames 29, 30, 31:

Terry and Hisashi Kumagai: Personal photographs.

Frames 36 and 37:

United Press International: Photograph of war brides and husbands.

Frames 56 and 57 (left):

Frank B. Brouillet, Superintendent of Public Instruction, State of Washington: Photographs of Patsy Takamoto Mink, Evelyn Mandac, and Kyung-Wha Chung.

Frame 57 (right):

John Schaifner: Photograph of Maxine Hong Kingston by Floyd Takeuchi.

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INTRODUCTION

AMERICA'S WOMEN OF COLOR: INTEGRATING CULTURAL DIVERSITY INTO NON-SEX-BIASED CURRICULA is a training and development program funded under the Women's Educational Equity Act, U.S. Department of Education. It is designed to help students understand the status, needs, and contributions of minority women of color, i.e., American Indian, Asian American, Black, and Hispanic; and to help teachers integrate relevant aspects of the history, culture, and contributions of these women into their existing classroom curricula. It is based on the fact that both males and females, regardless of their racial ethnic group, are seriously limited in their information about minority women, and it provides a process for meeting this deficit.

The project represents the work and commitment of many people during a two-year period. Although housed within the St. Paul Public Schools, it involved educators from the Roseville Area Schools and Hamline University. Through their efforts, a set of materials has been developed for use in staff programs at the elementary and secondary education levels. These materials include filmstrips and user guides, a teacher-training manual, two curriculum guides (elementary and secondary) containing sample lesson plans on minority women, and an annotated bibliography of materials and resources pertaining to women of color.

This filmstrip (and guide) is one of five for use in the sample workshop outlined in the teacher-training manual for INTEGRATING CULTURAL DIVERSITY. The purpose is to increase understanding of minority women by providing some basic information on their histories and current concerns, as well as on misleading stereotypes and myths about them. The five sound filmstrips are:

"America's Women of Color: Past, Present, and Future," which presents an overview of the American Indian, Asian American, Black, and Hispanic women in America as compared to white women. It discusses employment, historical figures, stereotyping, and issues of concern to both minority and nonminority women.

"American Indian Women," which covers traditional and present-day roles of American Indian women. It also presents their current concerns.

"Asian American Women," which gives an overview of Asian American history and early Asian women, cultural traditions and values, stereotypes, and present-day concerns.

"La Mujer Hispana: Mito y Realidad (The Hispanic Woman: Myth and Reality)," which presents information on three groups of Hispanic women: Chicanas, Cubanas, and Puertorriqueñas. Topics included are historical roles and areas of involvement.

"Not about to be Ignored," which provides an overview of Black women in America in the past and present.

HOW TO USE THIS GUIDE

This user's manual consists of a discussion guide, a filmstrip script, supplementary information, suggested student activities, and an appendix that presents a short history of the Asian American woman. Since the history does not provide detailed information, filmstrip users should refer to the articles in the Teacher-Training Manual and/or those listed in Minority Women: An Annotated Bibliography.

The discussion guide defines the basic objectives of the filmstrip, lists discussion questions, and presents some thoughts and general perspectives of use in planning discussions. Also included are references to sources of additional information. The script contains the narration for the filmstrip. The supplementary information sheets contain the various charts found in the filmstrip and notes on some of the visuals. Instructions for how to use the filmstrip in teacher training are found in the Teacher-Training Manual.

Ideas for using the filmstrip with secondary as well as postsecondary students are also presented in a teacher-developed lesson plan. The discussion guide should be used when students view the filmstrip. Since the filmstrip was designed for staff development purposes, it should be used with students only after the teacher has developed an understanding of sexism, racism, and the four groups of minority women.

It is recommended that filmstrip users become familiar with a diversity of information on each group of women prior to using the filmstrip in teacher-training activities and with students. The annotated bibliography is a useful reference for this purpose.

DISCUSSION GUIDE

This filmstrip provides basic information about Asian American women. Topics discussed are history, roles, stereotypes, and present-day issues and concerns.

OBJECTIVES	DISCUSSION QUESTIONS
1. To define Asian American women as a diverse group.	1. Who are Asian American women? 2. What are their roots? 3. What do they do? Remarks: The concept of Asian American women includes persons of Japanese, Chinese, Pilipino,* Korean, Southeast Asian, East Indian, and Pacific Islands ancestry in the United States. Asian American women represent a diversity of lifestyles and are involved in many different activities, both traditional and nontraditional. Reference: "Asian American Women" (article found in the appendix).
2. To present a historical overview of Asian women in this country.	1. Why did more men than women immigrate to the United States from Asia? 2. Why did Asian women immigrate to this country? Remarks: Traditional and cultural values prevented women from immigrating to the United States. In addition, the majority of men did not intend to stay permanently in this country. Many Asian women who did come to this country came as picture brides of the male immigrants. However, some of the early women were used as prostitutes.

*There is no *f* sound in the Pilipino language, originally referred to as Tagalog, and the contemporary Pilipino American prefers the *p* spelling and pronunciation.

OBJECTIVES	DISCUSSION QUESTIONS
	References: Asian Women. Berkeley: University of California Press, 1971. Fujitomi, Irene, and Wong, Diane. "The New Asian-American Woman," in Stanley Sue and Nathaniel N. Wagner (eds.), Asian Americans: Psychological Perspectives. Palo Alto, Calif.: Science and Behavior Books, 1973, pp. 252-263. (This article is also found in Sue Cox (ed.), Female Psychology: The Emerging Self. Chicago: Science Research Associates, 1976, pp. 236-248.) Ichioka, Yuji. "Ameyuki-San: Japanese Prostitutes in Nineteenth-Century America." Amerasia Journal, Vol. 4, No. 1, 1977, pp. 1-21. Lyman, Stanford. "Marriage and the Family among Chinese Immigrants to America, 1850-1960." The Asian in the West. Reno and Las Vegas: University of Nevada System, 1970, pp. 27-32. Tachiki, Amy; Wong, Eddie; and Odo, Franklin (eds.), Roots: An Asian American Reader. Los Angeles: Regents of the University of California, 1971.
3. To provide alternative images to stereotyped views of Asian American women.	1. Review the media portrayals of Asian American women. 2. Are these images positive? Remarks: Stereotyped portrayals of Asian American women as geishas, perfect wives, and domestics are not positive. They do not provide realistic views of Asian American women as unique individuals. References: Yoshioka, Robert B. "Stereotyping Asian American Women." Civil Rights Digest, Vol. 6, No. 3, Spring 1974, p. 45.

OBJECTIVES	DISCUSSION QUESTIONS
4. To provide information on current concerns of Asian American women.	1. What is the status of Asian American women in the labor force? 2. What are Asian American women doing regarding their concerns? 3. Why is sexism a concern to Asian American women?

Remarks:

Asian women are increasingly entering the labor force, as shown by statistics from the 1960 and 1970 Census Reports. They tend to be underemployed in that they do not hold jobs commensurate with their attained levels of education. (See supplementary information for income statistics on Asian American women.)

Asian American women are becoming increasingly involved within and without their communities in regard to their concerns. They have organized as women's groups and they have worked with Asian American men and others in bringing about desired changes.

Sexism is a concern to Asian American women. Unless they are treated on a basis equal to that of men, with equal rights and responsibilities, they will continue to be viewed and treated as second-class citizens. It is important that Asian American women work as equal partners with others in eliminating both sexism and racism.

References:

"Asian American Women--Part I." Bridge, Vol. 6, No. 4, Winter 1978, pp. 16-53.

"Asian American Women--Part II." Bridge, Vol. 7, No. 1, Spring 1979, pp. 9-49.

Lott, Juanita Tamayo, and Pian, Canta. Beyond Stereotypes and Statistics: Emergence of Asian and Pacific American Women. Washington, D.C.: Organization of Pan Asian American Women and Women's Bureau, Department of Labor, 1979.

Filmstrip Script: ASIAN AMERICAN WOMEN

Frame 1: Title frame. Asian American women

Frame 2: represent a broad range of cultures . . .

Frame 3: . . . and lifestyles.

Frame 4: (Visual with music)

Frame 5: (Visual with music)

Frame 6: We are women of Asian ancestry. We come from Japan, China, the Philippine Islands, Pacific Islands, Korea, Southeast Asia, and East India.

Frame 7: Many of us are Americans by birth.

Frame 8: Some of us are newly-arrived immigrants.

Frame 9: In a sense, our experiences in this country have been similar because we are all Asians,

Frame 10: and our cultures have their roots in Eastern social structures, philosophies, and religions.

Frame 11: Our early experiences in this country are similar to those of other immigrants. However, we have also experienced the discrimination faced by other people of color.

Frame 12: Asians began to immigrate to this country in the 1850's. Soon after they arrived, they began to be limited economically and socially by many legal restrictions, such as:

Frame 13: The Foreign Miners' Tax of 1854. During the California Gold Rush, this law discriminated against Chinese gold miners by taxing them for any gold that they mined.

Frame 14: Alien Land Laws were passed by various states, such as California and Idaho, to prevent Japanese immigrant farmers from owning land.

Frame 15: There were laws which mandated that Asian children attend segregated public schools.

Frame 16: Local tax ordinances and laws discriminated against Asian businesses.

Frame 17: In 1882, Congress passed the Chinese Exclusion Act, which prevented Chinese from immigrating to the United States; and in 1924, all Asians were banned from immigrating to this country.

Frame 18: During the Second World War, 110,000 persons of Japanese ancestry were sent to concentration camps, even though . . .

Frame 19: two-thirds of these persons were young adults and citizens of the United States by birth. They were imprisoned without due process of law, solely because of race.

Frame 20: The majority of Asians who immigrated to this country were men.

Frame 21: Asian women did not come in large numbers to this country because of the severe U.S. immigration laws and Asian cultural traditions, such as those of the . . .

Frame 22: Chinese and Pilipino, which dictated that once a woman was married, she went to live with her husband's family and was not to leave for any reason.

Frame 23: In the late 1800's and early 1900's, some of the Chinese and Japanese women in this country were prostitutes.

Frame 24: By 1920, many Japanese and Korean women had immigrated as picture brides. Picture brides were selected from . . .

Frame 25: photographs to be wives of male immigrants, who were already in the United States.

Frame 26: Many women came with the idea that life in America would be easy and the streets were paved with gold.

Frame 27: But these women ended up working long hours alongside their husbands in farm fields and businesses.

Frame 28: Early Asian women not only endured the hardships shared by other pioneers of the West, but also had to deal with a prejudiced society.

Frame 29: In addition, housekeeping and child raising were often the sole responsibilities of women, due to the distinct sexual division of labor within the home.

Frame 30: The Asian cultures and lifestyles were often in conflict with those of the Western society in which their children were being educated and socialized.

Frame 31: Asian cultures value parental and family ties. Family and community responsibilities are of primary importance.

Frame 32: Traditionally, the Asian woman's role was to serve both the men and the children.

Frame 33: She was not expected nor encouraged to develop herself as an individual, nor to seek positions of leadership. She was seen as hardworking, selfless, and submissive.

Frame 34: During World War II, many Asian American women served this country.

Frame 35: And Mitsuye Endo fought the incarceration of Japanese Americans in the Supreme Court.

Frame 36: As a result of World War II and the Korean War, many Asian women entered this country as war brides.

Frame 37: Asian American women began to be stereotyped as the perfect wives.

Frame 38: This stereotype has masked the special problems of war brides, such as neglect, isolation, and desertion.

Frame 39: Today, Asian American women are still stereotyped as obedient, quiet, and subservient. We are seen as . . .

Frame 40: accommodating, passive domestics. Another common stereotype is that of the immigrant medical worker.

Frame 41: Asian American women are a diverse population. We are grandmothers, mothers, daughters, and sisters.

Frame 42: Among us are students and professionals, . . .

Frame 43: such as educators, counselors, and nurses.

Frame 44: In recent years, increasing numbers of Asian American women have entered the labor force. However, the majority of working Asian women are . . .

Frame 45: still concentrated in the "pink-collar" ghetto of sales clerks and clerical workers.

Frame 46: According to the 1970 Census, median incomes of full-time employed Chinese, Japanese, and Pilipino women are less than $4,000 per year.

Frame 47: There are those of us who are active in the community and who have a deep concern for the inequalities created by racism and sexism.

Frame 48: Many Asian American women are beginning to work together on issues of employment, education, child care, and health care.

Frame 49: For many of us, this is a unique opportunity to share and learn about mutual concerns at home, in jobs, and in the community at large.

Frame 50: Often, articulating feelings and emotions is a struggle, as we have been disciplined and socialized to refrain from expressing our own thoughts and feelings.

Frame 51: Understanding, support, shared leadership, and resources are important in working with one another, as well as with other groups of people, white and nonwhite.

Frame 52: Our goal of equality includes working with Asian American men to solve the problems of Asians in the United States.

Frame 53: Working together as partners includes confronting sexism within and without our communities.

Frame 54: Each Asian American woman has her own unique ethnic and cultural identities. These identities are essential and valued aspects . . .

Frame 55: of my total personhood. We are individuals with feelings, talents, aspirations, and ideas.

Frame 56: Notable examples of such women are Patsy Takamoto Mink, former Congresswoman from Hawaii; Kyung-Wha Chung, concert artist;

Frame 57: Evelyn Mandac, opera singer; and Maxine Hong Kingston, writer.

Frame 58: And there are thousands of other Asian American women who are . . .

Frame 59: making daily contributions to American life.

Frame 60: They are artists, designers,

Frame 61. sales representatives, and program administrators.

Frame 62: Increasingly, we are initiators of action, not passive objects.

Frame 63: We are determining our own priorities for dealing with the basic issues that concern Asian American women, such as quality of family life, child development,

Frame 64: the elderly, employment, and education. To do this, we must build coalitions among ourselves, and work . . .

Frame 65: with other groups of people to attain our goals. We can be effective change agents in this society.

Frame 66: Credits

Frame 67: Credits

Frame 68: Disclaimer

Frame 69: Project frame

Frame 70: Credits

SUPPLEMENTARY INFORMATION

CHARTS FROM FILMSTRIP:

1. Frame 44

Labor Force Participation of Asian American Women

Group	1960	1970
All Women	31%	41%
Chinese American	44%	50%
Japanese American	44%	50%
Hawaiian American	#	48%
Korean American	#	42%
Pilipino American	36%	55%

= Data not available in 1960 Census

Sources: 1960 and 1970 Census Reports

2. Frame 46

Median Incomes of Full-Time, Year-Round Asian American Female Workers

Pilipino American	$3,513
Japanese American	3,236
Hawaiian American	2,931
Korean American	2,741
Chinese American	2,686

Source: 1970 Census Report

BIOGRAPHICAL INFORMATION

1. Mitsuye Endo is a second-generation Japanese American. She sued the U.S. Government for release from War Relocation Authority custody. In a unanimous decision, the Supreme Court ruled in 1944 that since it had not been proven that Ms. Endo was disloyal, she should be free to come and go as she pleased. The Court did not rule that evacuation was unconstitutional--only that Japanese Americans could not be detained in camps, since they had not been proven guilty of anything.

2. Kyung-Wha Chung was born in Korea. She comes from a musical family and has studied the violin since the age of six. When she was twelve, she came to America to continue her musical studies at the Professional Children's School and Juilliard. Ms. Chung has played in concerts throughout the world and resides in New York.

3. Maxine Hong Kingston was born and raised in Stockton, California. She is a graduate of the University of California at Berkeley. Presently, she teaches at the Mid-Pacific Institute located in Hawaii. Her book, The Woman Warrior, received widespread acclaim when it was published in 1975.

4. The character in the title slide is pronounced "onna" in Japanese and "niu" in Chinese. It is the symbol for woman.

NAMES: Mable F. Younge and Bernice Taylor, St. Paul Public Schools

SUBJECT: Social Studies GRADE LEVEL: 7-9

Title of Lesson: Women of Color and Their Roles

Group(s): American Indian, Asian American, Black, and Hispanic

Key Concept(s): Similarities and Differences

Generalization(s): There are similarities and differences among minority women in regard to their roles within their cultural groups.

Behavioral Objective(s):

Each student will be able to write a two-page essay on role similarities and differences among minority women.

Teaching Procedures and Activities:

Day I

1. Teacher will review and discuss roles which minority women have played in American history.

2. Teacher will elicit from students answers to the following questions:

   a. What images of women of color do you have? (List on chalkboard.)

   b. From what sources did you get your data?

3. Each student will be given the chart on p. 17. Teacher will list on chalkboard and discuss the following directions to help students understand the similarities and differences among women of color and their roles.

   Women of Color:

   The four groups of women of color are American Indian, Asian American, Black, and Hispanic women. Students should record on the chart the minority groups to which the women they are studying belong.

Names of Women of Color:

Many women of color have made numerous contributions, yet are rarely mentioned in a historical context. Identify women who are named and include these names on your charts.

Historical Traditional Roles:

Students will recognize in historical information how a person's culture and environment contributed to many decisions about the roles women of color were able to develop and carry out during their lives. Identify and name some of the historical and traditional roles that are mentioned as you view the various filmstrips and films.

Similarities among Women of Color:

Women of color are constantly resisting discrimination on the basis of both race and sex. Many women of color have problems in the areas of housing, employment, health care, and education.

Differences among Women of Color:

Each woman of color must be acknowledged as a unique individual. Each group of minority women differs in its historical experience in America.

Concerns of Women of Color:

Women of color are interested in gaining equality in all areas, dispelling the existing stereotypes, and eliminating race and sex discrimination.

4. Teacher will explain to students that each day for the next four, they will study one minority group of women. Each student is to keep an updated chart by recording and making notes under the categories indicated.

Day II

1. The class will view filmstrip "Not about to be Ignored."

2. Key discussion questions:

   a. What group of women is discussed in this filmstrip? (Black.)

   b. Name three Black women discussed in the filmstrip whom you seldom hear mentioned. (Ida B. Wells, Isabella, Madam C. J. Walker.)

   c. Name three roles which Black women have historically been associated with in America. (Domestic workers, mammies, school teachers.)

   d. How are Black women different from each other? (All Black women are diverse in their personalities, lifestyles, and religious beliefs. Each Black woman has a different background and is a unique individual.)

Day III

1. The class will view the film "Indians of Early America."

2. Students will compare the regional, cultural, and traditional differences of Indian women in four tribal groups by answering the following key discussion questions:

   a. In what ways are the cultures of the four tribes similar? (They all depend on nature for survival. They all have a deep reverence for nature. Music and dancing are an important part of their culture. Other general ideas from the filmstrip may be used.)

   b. In what ways were the customs and lifestyles different from each other? (All the tribes had different survival methods.)

   c. In what tribes did women have the most power or authority? (The Iroquois tribe of the Northeast and the Pueblo Indians of the Southwest.)

   d. Describe their responsibilities. (The Iroqois women selected the Chief; they had the responsibility of researching information on all the candidates. The Pueblo women were historians.)

Day IV

1. The class will view filmstrip "Asian American Women."

2. Key discussion questions:

   a. How were the experiences of the early Asian women similar to those of all immigrant groups? (They experienced discrimination faced by all nonwhite peoples.)

   b. How were the experiences of the early Asian Americans different from those of all other immigrant groups? (There were hundreds of legal restrictions imposed to limit their economic and social growth.)

   c. How is the Asian American woman's traditional role referred to? (Submissive, hardworking, and selfless.)

   d. What were some of the social and psychological consequences of being an Asian American woman? (The early Asian American woman, in addition to working hard in the West, also had to deal with a hostile society. She was not expected to develop herself nor seek leadership positions.)

   e. What is the goal of Asian American women today? (To determine their own priorities for finding answers to their concerns; to assume the responsibility for forming their own coalitions.)

Day V

1. The class will view the filmstrip "La Chicana en la Historia (The Chicana's Role in History)."

2. Key discussion questions:

   a. How has the Chicana always been stereotyped? (As a nurturing woman.)

   b. Who ruled over pre-Columbian America? (Powerful Mexican queens and goddesses.)

   c. What were the traditional areas in which Chicanas were active? (Folk medicine, midwifery, farming, and marketing.)

d. What is the name of the movie that tells the true story of miners' wives taking over the picket lines? ("Salt of the Earth.")

e. What percent of all factory workers are Chicanas? (11 percent.)

f. What is the average annual salary for 28 percent of all Chicanas? ($3,200.)

Evaluation Procedure:

Each student will write a two-page essay on the following topic: "Similarities and Differences among Minority Women and Their Roles."

Resources and Materials:

"Asian American Women," from America's Women of Color: Integrating Cultural Diversity into Non-Sex-Biased Curricula project. Newton, Mass.: Women's Educational Equity Act Publishing Center, 1982. Filmstrip.

"Indians of Early America." Chicago: Encyclopedia Britannica Educational Corp., 1959. Film.

"La Chicana en la Historia (The Chicana's Role in History)." South Pasadena, Calif.: Bilingual Educational Services, 1977. Audiovisual instructional program.

"Not about to be Ignored," from America's Women of Color: Integrating Cultural Diversity into Non-Sex-Biased Curricula project. Newton, Mass.: Women's Educational Equity Act Publishing Center, 1982. Filmstrip.

Note: If you are unable to obtain the film "Indians of Early America," and the filmstrip "La Chicana en la Historia," use the filmstrips that are part of this project.

UNDERSTANDING SIMILARITIES AND DIFFERENCES

WOMEN OF COLOR	NAMES OF WOMEN OF COLOR	HISTORICAL TRADITIONAL ROLES	SIMILARITIES WITH OTHER WOMEN OF COLOR	DIFFERENCES OF UNIQUE INDIVIDUALS	CONCERNS OF MINORITY WOMEN

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Organize a panel of Asian American women in diverse roles to promote class discussion on similarities and differences among women of Asian ancestry.

2. Have students compile biographical sketches on Asian American women. Include women from the past as well as from the present.

3. Have students collect advertisements, cartoons, and pictures of Asian American women. Discuss them in regard to stereotypes.

4. Brainstorm words associated with Asian American women and Asian American men. Brainstorm words associated with women and men in general. Compare the lists. Are there differences? If so, between which groups? What are your ideas based on?

5. Analyze children's books which include Asian American women/girls. Describe the portrayals. Are they realistic or stereotyped?

6. Develop a list of guidelines for analyzing how books and curriculum materials portray Asian American women.

7. Read excerpts from the following books:

   Cavanna, Betty. Jenny Kimura. New York: William Morrow and Co., 1964.

   Wong, Jade Snow. Fifth Chinese Daughter. New York: Harper & Row, 1950.

   _____. No Chinese Stranger. New York: Harper & Row, 1975.

   Then compare the portrayals of Asian American women in those books with those found in the following books:

   Kingston, Maxine Hong. The Woman Warrior. New York: Alfred A. Knopf, 1976.

   Saiki, Patsy Sumie. Sachie: A Daughter of Hawaii. Honolulu: Kisaku, 1977.

   Yep, Lawrence. Child of the Owl. New York: Dell, 1977.

APPENDIX

ASIAN AMERICAN WOMEN*

INTRODUCTION

Asian American women comprise a significant group of minority women in this country. However, little is known about their history, cultures, and lifestyles, as stereotypes about them continue to obstruct realistic perceptions of this group.

HISTORICAL PERSPECTIVE

Asian Americans have been in the United States for over 120 years. The Chinese were the first to immigrate en masse to this country (in the 1850's). They were followed by the Japanese, Koreans, and Filipinos. Recent immigrants include the refugees from Southeast Asian countries, such as Vietnam and Laos.

From the time of their arrival, Asians have been discriminated against legally and socially. Examples are the various Federal laws banning immigration from Asia, miscegenation laws passed by states prohibiting Asians and non-Asians from intermarrying, state Alien Land laws preventing Asian immigrants from owning land, the incarceration of 110,000 persons of Japanese ancestry in internment camps in this country during World War II, and the stereotyping of Asian Americans as a model minority in order to deny benefits to those who are in need of special services.

Within Asian American cultures, women have been delegated to a role secondary to that of men. In Asia, women were believed to be inherently inferior to men. Passivity and submission were norms for their behavior. Sexist aspects of Asian culture have been perpetuated in America and have been reinforced by the sexism of whites.

Asian female immigrants came in much smaller numbers than male immigrants. Many came as picture brides and expected to live a life of luxury in America. However, early Asian American women were pioneer women, who worked hard alongside their husbands in their jobs. In addition, they often had sole responsibility for childraising and housekeeping due to the strict division of labor based on sex.

Examples of Asian American women who have made significant contributions to the development of this society are:

a. In-Sook was a Korean picture bride, who came to America in 1919. She expected to live a life of ease and luxury. Instead, she spent the next 20 years toiling and laboring beside her husband on a sugar beet farm in Montana. In-Sook is an example of the thousands of Asian women who came to this country as picture brides.

b. Iva Toguri was born in America in 1916. Stranded in Japan as a young woman and U.S. citizen during the war years, she survived harassment by the Japanese government only to be entrapped by a fic-

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*Written by Gloria L. Kumagai for inclusion in this guide.

titious image created by American soldiers. That image was "Tokyo Rose." In 1949, Ms. Toguri was tried and convicted of treason by the U.S. Government. She was finally pardoned by President Gerald Ford on January 19, 1977.

c. March Fong Eu is the first female and only Asian American to hold the office of California's Secretary of State. She is a former chairperson of the Department of Dental Hygiene at the University of California. Involved in politics for over 22 years, she has a strong civil rights record and is interested in issues such as health care, education, prison reform, and family planning.

d. Patsy Takamoto Mink was the Congressional Representative from Hawaii. She was the first and only Asian American woman in Congress. She served from 1965 through 1976. She was appointed by President Carter to be the Assistant Secretary for the Bureau of Oceans, International Environment, and Scientific Affairs. During her years in Congress, she worked hard to sponsor legislation on immigration and elimination of sex bias, such as the Women's Educational Equity Act Program.

e. Evelyn Mandac was born in the Philippine Islands and studied music in this country. She is an opera singer who has sung many leading soprano operatic roles and has performed all over the world.

Besides these five women, there are thousands of Asian American women who have made and are making contributions to America daily. However, many of them remain nameless and unknown and are not found in our history and social studies books.

STEREOTYPES AND MYTHS

Asian American women are victims of both sexual and racial stereotyping. The most common stereotypes are:

a. The docile, submissive Asian female, who makes the perfect wife or domestic.

b. The exotic sex-pot, who will cater to the whims of any man. Epithets are Suzy Wong, dragon lady, and geisha girl.

A more recent image is that of the Asian woman as an immigrant medical worker. This one has developed from the large numbers of Pilipino and Korean female immigrants who are employed in medical occupations in this country due to their training and education in their native lands. These stereotypes have often been viewed as positive by both females and males. However, their use is negative in that such stereotypes do not permit people to perceive and deal with Asian American women as real human beings with ideas, aspirations, talents, and feelings. Thus, they are denied respect and dignity.

The media has reinforced to a great extent the prevailing attitudes toward and stereotypes of Asian Americans. At the present, there are two major roles for Asian American women in the movies and television shows. They either fall under the Suzy Wong category or that of the passive, docile, and

accommodating woman. Since there is a lack of Asian American females in a variety of roles and job positions in the media industry, there are few positive role models for Asian American females, young and old. This is especially detrimental to the self-concepts of these individuals.

ECONOMICS

Asian American women have increasingly entered this country's labor force. In fact, the labor force participation rate of Pilipino women is the highest nationally for any group of women. (Fifty-five percent of all Pilipino women as contrasted with 41 percent of all women are in the labor force, according to the 1970 census.) The majority of Asian American female workers tend to be employed in either low-status white-collar jobs or blue-collar work. Although Asian American women have attained median levels of education which tend to be higher than the national medians for males and females, they are not employed in jobs which are commensurate with their educational backgrounds.

Historically, Asian American women entered the labor force because of economic necessity and were economically exploited by their employers. This condition exists today, as revealed in wage statistics and the kinds of jobs these women hold. In addition, many foreign-born Asian American women must often settle for low-paying jobs because of limited ability to speak English. Often this happens in spite of the fact that they have been highly educated or trained and professionally employed in their native countries.

CONTEMPORARY

Asian American women, like other women of color, are confronted with the double oppression of racism and sexism. At the National Women's Meeting held in Houston in November, 1977, the following resolution was drafted by Asian/Pacific American women:

> Asian/Pacific American women are wrongly thought to be part of a "model minority" with few problems. This obscures our vulnerability due to language and culture barriers, sweatshop work conditions with high health hazards, and the particular problems of wives of U.S. servicemen, lack of access to accreditation and licensing because of immigrant status, and to many federally funded services.

This resolution was passed by the delegates. It documents the present-day concerns of Asian women in America.

FUTURE

Asian American women must be viewed and treated as equals with men. Leadership positions should become increasingly open to women, so that young Asian American females will have a variety of role models. Crucial here is the elimination of stereotypes of Asian American women as passive, submissive, and inferior beings. Media must begin to provide a diversity of roles and educational curricula must begin to teach students about the histories, cultures, and concerns of Asian American women.

Asian American women must continue to organize themselves and prioritize their issues in areas such as health care, employment, and education. There is a need to work in partnership with Asian American men and other groups of people in creating changes which will bring about a less racist and sexist society. As greater numbers of Asian American women enter the labor market, become heads of households, and recognize the limitations of traditional cultural values and expectations for them, they will become increasingly visible in their struggle for equality in our society.

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